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MONTICELLI.

Among the great painters which France has produced during the past century, there is one whose works are comparatively little known by the world in general, and yet, they are of such beauty and importance that, sooner or later, they must be given their proper places in the celebrated collections of Continental Europe.

The artist in question, Adolphe Joseph Thomas Monticelli, was a native of Marseilles; his early life was spent in a tiny village at the foot of the Maritime Alps, where wandering unrestrained among the rugged hills, the child learned to passionately adore the nature which in after years he placed upon canvas in so marvelous a manner. Almost from his infancy, the young Monticelli showed a decided tendency toward an artistic career, and, when still but a youth, entered the Ecole des Beaux Arts at Marseilles, where he soon gained the first prize for life drawing.

However, the boy's father looked upon art as a poor business at best, and arranged to place his son with an old friend, in commerce. At the end of six months this honest merchant dismissed his apprentice, sending to the father a message advising him never to trust the young man with a sou for investment, as he was utterly lacking in business ability. This trait in Monticelli's character followed him throughout the whole course of his life; he was improvident and ignorant of money affairs to the last degree, but it was the means of enabling him to follow his beloved art, as, after the episode of his one business venture, he devoted himself entirely to artistic pursuits. A gypsy and wanderer by nature, Monticelli left the parental roof at an early age and went to Paris, where he frequented the galleries, the studios, and private collections, working indefatigably, now from models, again from memory, and sometimes copying the old masters, especially those of the Italian school, which he very much admired. He became acquainted with Diaz, and his canvases of this period show that the younger man was strongly influenced by the works of the master of rich color harmonies. Gradually, however, the strong personality of the artist asserted itself; step by step his work changed, growing in richness, in boldness and brilliancy, following no rules, clinging to no lines prescribed by school or conventional art. With his beloved paint-box for his sole companion, and art his only mistress, this strange man was accustomed to wander wherever his fancy led him, pausing from time to time to place with consummate skill, a pleasing bit of nature upon his ever ready canvas. During all these years Monticelli was seldom understood and rarely appreciated; his works being looked upon by the general public as creations of an eccentric and amusing would-be-artist. Many of his most beautiful canvases were sold in cafés, where he went, from table to table, offering for a mere song paintings whose present value would have seemed a fortune to their original purchasers.

Toward the end of his life his work underwent a complete change. Throwing drawing to the winds, he literally plastered the paint upon his canvas, the result being very much as if it had been used as a receptacle for discarded palette scrapings. Feeling paralysis creeping upon him, Monticelli painted incessantly, furiously, until one day, while seated before his easel, he completely lost all sensation and movement.

A few days later, in May, 1886, he died at the age of sixty-two years. The range of subjects which this versatile man painted is almost without limit. A few portraits show that he was exceptionally strong in the portrayal of the human face, two or three religious pictures would seem to indicate that he was especially gifted in that direction; groups of flowers, of still life, barn-yard scenes and landscapes, all are represented, each with an individual charm peculiar to the subject. It was, however, in wood interiors, with groups of women and children, that Monticelli reached the limit of brilliant coloring. These canvases are like jewels or stained glass windows in their richness and beauty. Unfortunately the peculiar manner in which they are painted renders it almost an impossibility to obtain photographs of the most important works, and to this fact is probably due the world's partial ignorance of a great artist.

In the south of France there two splendid private collections of Monticelli's works; M. Delpiano, of Cannes, is the fortunate possessor of eight canvases, representing every phase of his artist friend's career. Among them is a most exquisite wood interior, whose rich, dark shadows throw into strong relief a group of women and children in the foreground. This especial picture is perhaps the finest example of the period when the painter was most strongly influenced by Diaz. In absolute contrast to this is one of a man plowing, in brilliant sunlight; no matter how dark the day this painting seems to radiate light, and the rich, brown earth suggests an early, moist spring day in the country. The Prince of Wales was desirous of purchasing this picture, saying that with it upon his walls he could have perpetual sunshine, even in the fogs of London; but its owner cannot be induced to part with it.

M. Delpiano has, among other souvenirs of Monticelli, a palette upon which the paint has dried, just as the artist left it. It surely proves that a man's work may be judged by his palette; the bright jewel-like colors, the exquisite harmonies are here, as in the finished work. It seems almost like a bit of brilliant stained glass or a handful of gems thrown carelessly upon a piece of wood.

In the possession of M. Edmond André, of Marseilles, are a number

of the painter's finest works; one small canvas, which is considered by many connoisseurs as Monticelli's masterpiece, conveys the impression of a beautiful ruby, it is so rich and brilliant; the dense shadows of a wood, dark and yet luminous, show a group of women, children and dogs in the foreground, standing out in delicate, glowing tints. The pendant to this as a strangely opalescent picture, representing a group of people drinking tea under a large tree in the forest.

None of the canvases signed by Monticelli are large; he concentrated his subjects into a small space, and the compositions are marvelous in their grace and grouping, many of them being like scenes from a play with the actors in rich and historical costumes.

It is remarkable that, in spite of their rare beauty and intrinsic value, the exquisite coloring, which has rarely been equalled, and never excelled, there is not in the public collections of Paris one single example of Monticelli's work, while many have recently been purchased by Americans.

BLANCHE DOUGAN COLE.

A metropolitan paper devotes a page to a discussion of the question as to whether the earthquake, which Biblical accounts tell us occurred at the time of the resurrection, was a miracle attendant or only a natural phenomenon happening at that time through mere coincidence. The old masters are dragged bodily into the argument as evidence pro and con, and the question is asked, in all seriousness: "Why did they not paint the earthquake?" The entire discussion reminds one of the sophistry of medieval days, when the monks, who were the only philosophers of the time, wrangled over such questions as: "Is God wiser than He is aware of?" and, "How many angels can light on the point of a needle?"

The masters were not historians, but artists, and having no kinetoscopic attachments to their easels, did not attempt to depict quaking and tumbling landscapes. It seems hardly respectful to the masters to use them for the purpose of filling space in an illustrated supplement.



The measures of the pictures enumerated are in centimeters, the height is first given, the prices are in francs.

Collection M. E. Blot.
Hotel Drouot, May 9 and 10.

	Francs.
Carrière, "Child and Dog" (61x46).....	13,000
Cézanne, "On the River Bank, Autumn" (61x50).....	1800
Cézanne, "The House in the Valley" (60x50).....	5100
Daumier, "Horseman" (60x85).....	1100
Fantin-Latour, "Nymph" (45x31).....	3150
Guillaumin, "The Island Besse" (93x73).....	3000
Jongkind, "Boulevard Montparnasse, Night" (33x24).....	2000
Lebourg, "The Castle, Auvergne" (78x48).....	2020
Lépine, "Canal in Paris" (28x43).....	3000
Manet, "The Colors" (81x65).....	3500
Monet, "Canal in Amsterdam" (65x55).....	5300
Pissarro, "Hills at Vézin" (65x43).....	3100
Renoir, "Breakfast" (61x50).....	4000
Renoir, "In the Garden" (73x60).....	5200
Sisley, "Spring on the Loing" (60x73).....	11,600
Sisley, "The Loing at Moret" (34x40).....	9050
Degas, "Dancers," pastel (63x47).....	2000
Manet, "Lady with Scarf," pastel (44x34).....	1180
Renoir, "Women Dressing," gouache (62x53).....	1000
Sisley, "The Beach at Moret," pastel (31x40).....	660

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Collection of Defer-Dunsmil.
Hotel Drouot, May 10-12.

In this collection, mostly of modern work, there were also found a number of examples of the older schools, many of which were of signal importance.

De Marne, "The Highway" (42x58).....	3250
Drolling, "Portrait of Lady" (50x60).....	5150
Guerin, "An Agreeable Surprise".....	1480
De Heem, "Flowers in a Vase" (80x62).....	420
Van Huysum, "Fruits and Flowers" (31x39).....	2040
Le Brun, "Self Portrait" (13x11).....	1030
Nattier, "Portrait of Mlle. Sylvia, of the Opera" (47x71).....	2700
Neefs, "Church Interior" (56x53).....	400
P. Potter, "Horse in the Meadow" (30x25).....	9600
Taunay, "A Fight" (18x22).....	1780
Drawings by Albert Dürer, "Portrait of Jacob Muffel, Burgo-master of Nuremberg" (37x28).....	36,000

"Portrait of Bilibad Perkeimer, Senator of Nuremberg" (28x21).....	17,500
"The Young Apostle" (42x26).....	12,500
Breughel, "Self Portrait" (26x20).....	1235
Rembrandt, "Tobias Recovering His Sight" (21x17).....	4100
Rembrandt, "Jesus and the Magdalen" (22x19).....	2300
Rubens, "The Rape of the Sabines" (14x44).....	1520
J. Ruysdael, "Dutch Landscape" (18x14).....	6000
Chardin, "Atelier" (34x44).....	7500
Dumouster, "Portrait of a Lady" (42x32).....	3850
Fragonard, "The Sleeping Watch" (25x37).....	17,500
Greuze, "Portrait of Mme. de la Borde" (42x31).....	1200
Hoin, "The Water-mill" (85x42).....	1005
Lagneau, "Portrait of a Cardinal" (34x22).....	3650
Lallemant, "View of Chantilly" (38x68).....	5000
Lawrence, "The Last Stand" (diam 7).....	12,100
LeBrun, "Portrait of Charles Perrault" (53x41).....	2100
Le Paon, "The Review" (38x82).....	5200
Lespinasse, "View of Versailles" (20x35).....	2750
Lespinasse, "View of Madrid" (9x16).....	3800
Meunier, "The Fountains at Saint-Cloud" (17x25).....	3500
Meunier, "View of the Louvre" (19x26).....	4000
Moreau, "The Church at Montmorency" (15x22).....	1950
Poussin, "The Wedding" (17x22).....	1600
C. Vernet, "Muletiars" (35x45).....	1530
Watteau, "Portrait of Angelo Constantini" (37x40).....	16,100
Watteau, "Head of a Woman" (7x6).....	1950
Tiepolo, "Head of Old Man" (31x21).....	800
da Vinci, "Study of Drapery" (20x28).....	12,500

There were four other studies of drapery by Leonardo, somewhat larger, and bringing from 6000 to 11,000 francs.
Zuccharo, "Portrait of Michelangelo" (44x33)..... 9100

*Collection of Moreau-Nelaton.
Georges Petit, May 11-15.*

Bellangé, "The Battle" (67x100).....	1800
Rosa Bonheur, "Portrait of Finette" (37x46).....	1050
Cotture, "Florentine Idyl" (74x60).....	1550
Decamps, "Children Afraid of a Dog" (94x139).....	101,000
Decamps, "The Dog Kennel" (27x35).....	35,000
Decamps, "Pasture, oval (16x13).....	4000
Diaz, "The Arabian Story" (40x32).....	10,800
Dupré, "The Road by the Inn" (40x56).....	5700
Gérôme, "Buffalo Herd" (66x81).....	1850
Marilhat, "Halt in the Desert" (36x59).....	2000
Marilhat, "Farmyard" (39x58).....	7200
Rouepian, "The Watering-place" (61x117).....	4100
Phil. Rousseau, "The Alchemist" (49x60).....	980
Phil. Rousseau, "Farmyard" (72x85).....	1600
Ziem, "Venice, Grand Canal" (55x80).....	29,700

*Collection E. Adam.
Hotel Drouot, May 16.*

Barye, "Battle of Tigers" (50x61).....	5800
Boudin, "Cannes" (50x74).....	4800
Boudin, "The Cape of Antibes" (49x72).....	8000
Boudin, "Dunkirk" (40x54).....	3700
Charlemont, "The Last Drop" (49x34).....	2900
Charlemont, "The Express" (35x44).....	6500
Charlemont, "The Card Party" (25x35).....	6200
Jongkind, "The Skaters" (33x46).....	7950
Jongkind, "Dutch Harbor" (42x50).....	8550
Van Marcke, "Fontainebleau" (24x32).....	750
Meissonier, "Horseman" (20x11).....	700
Pettenkoffen, "Market in Hungary" (13x24).....	2150
Rafaelli, "The Pariah" (21x18).....	800

*Collection Bing.
Hotel Drouot, May 17.*

Besnard, "The Red House" (92x73).....	6000
Besnard, "Evening" (100x81).....	3100
Besnard, "The Bath" (100x80).....	6000
Brangwyn, "Workmen at the Waterside" (33x44).....	400
Carrière, "Vase with Flowers" (34x32).....	385
Cottet, "Triptych of Seacoast" (83x56).....	12,000
Cottet, "Moonlight" (119x100).....	2200
Cottet, "View in Savoy" (54x72).....	1000
Thaulow, "Factory Near the River" (81x65).....	3000
Thaulow, "Street of Dieppe, Moonlight" (81x65).....	2750

On the 18th of May there was sold in the Hotel Drouot a collection of pictures painted by Boudin, the principal ones bringing the following prices:

"The Maas at Dordrecht" (46x65).....	7500
"The Breakers at Antibes" (46x65).....	3700
"The Maas" (50x75).....	3000
"Entrance of the Port, Havre" (32x41).....	2900

"Breton Interior" (41x55).....	2280
"Cattle at the Riverside" (32x46).....	1300
"On the Shore at Trouville" (18x32).....	1720

Forty-three pictures, oilpaintings, and watercolors brought a total of 67,880 francs.

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The Collection *Robert Pain*, sold on the 23d of May, contained a large number of paintings by Antoine Vollon, who died last August, besides some less important works. The Vollon's, which are now naturally at once appreciated in value, sold as follows:

"The Rock at Mers" (54x72).....	1520
"Bouquet of Flowers" (20x26).....	400
"Cottages Near Valmondois" (59x70).....	4850
"View of Paris" (54x65).....	2400
"Marine" (23x32).....	1050
"Farm Near Bessancourt" (72x105).....	4100
"Stillife" (35x48).....	620

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An important collection of Old Masters was sold at Brussels on the 23d of May:

Engelbrecht, "Adoration of the Shepherds".....	3700
Gruen, "Christ before Pilate".....	1800
Memling, "The Last Judgment".....	50,000
Van Orley, "Adoration of the Magi".....	2500
Schoreel, "Pieta".....	4600
Roger van der Weyden, "Mater Dolorosa".....	15,000
Roger van der Weyden, "Ecce Homo".....	16,000
Ysebrandt, "Christ between the Two Thieves".....	15,000
Ferd. Bol, "Portrait of a Lady".....	2400
Gonz. Coques, "Portraits of Artists".....	1600
C. Dekker, "Landscape with Figures".....	1700
Van Dyck, "Christ Blessing the Fishermen".....	3800
Hugtenburg, "Battle".....	2000
Mierevelt, "Portrait of Mme. d'Aubermont".....	1000
Mignard, "Portrait of Marg. de Montspan".....	2850
Rombouts, "The Luteplayer".....	2600
Rubens, "The Virgin and Child".....	1900
Teniers, "The Guard".....	3500
Wouwerman, "Riding-school".....	2000

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The Cabinet of *M. Guyot de Villeneuve*, sold on the 28th of May at Hotel Drouot, consisted of drawings and watercolors by French Masters.

Boucher, "Danae Receiving the Golden Rain" (30x47).....	7000
Cochin, "The Origin of the Graces" (18x12).....	2600
Cochin, "Entrance of Louis XV. in Paris" (33x22).....	4800
Clodion, "Little Satyrs" (42x50).....	6000
Gravelot, "Music" (15x20).....	2700
Greuze, "Mothercares" (42x31).....	5500
Moreau, "The Rendezvous" (31x22).....	5100
Moreau, "Diana and Endymion" (40x50).....	2000

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A miscellaneous lot of paintings was sold on the 29th of May by Messrs. Chevallier and Feral, among which were:

Corot, "The Pond" (39x60).....	18,500
Corot, "At the Pool" (25x42).....	16,900
Daubigny, "The Cliff" (24x52).....	2200
Diaz, "The Flowerseller" (29x18).....	3900
Jongkind, "Dordrecht, Moonlight" (43x33).....	7000
Sisley, "The Road at the Springs" (60x71).....	3250
Monet, "Winter Landscape" (80x98).....	4205

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One of the sensations of the art auctions this summer was the sale of the Atelier Rosa Bonheur, from the 30th of May to June 2d, when over 2000 paintings and sketches were disposed of. The prices for the studies and sketches ranged from 100 to 1000 francs. The highest priced paintings were:

"Lion Resting".....	15,100
"King of the Desert".....	7000
"Head of a Lion".....	11,300
"Gray Horses in Pasture".....	2700
"White Horse".....	8200
"Stag Listening to the Wind".....	7200
"Two Stags in a Forest".....	7200
"Stag and Deer".....	6100
"In the Forest, Morning".....	20,200
"Paris Horse Market".....	13,000

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*Collection of M. Charles G.—
Gallery Petit, June 11.*

Besnard, "Woman with Red Hair" (61x50).....	6400
Besnard, "Coquetry" (61x49).....	4600
Besnard, "Reading" (60x44).....	2400

These varying prices for three pictures of about the same size indicate the rank of importance accorded to each for ambitious execution or infelicitous effect.

Bonvin, "The Little Sister of the Poor" (32x24).....	1320
Boudin, "Seashore" (45x64).....	3400
Cazin, "Entrance to the Village" (69x82).....	14,000
Cazin, "The Mill" (45x54).....	10,600
Corot, "The Fisherman" (34x60).....	44,500
Corot, "Italian Woman" (64x54).....	13,000
Corot, "The Pond at Ville-d'Avray" (20x35).....	12,100
Corot, "One of the Muses" (46x37).....	14,000
Corot, "Girl Reading" (44x36).....	4000
Daubigny, "Pasture at the River" (46x81).....	29,200
Decamps, "The Chase" (14x40).....	4900
Decamps, "A Master" (20x23).....	8500
Delacroix, "Columbus at the Convent Saint Just" (23x32).....	4200
Diaz, "Before the Storm" (46x67).....	6000
Diaz, "Forest Clearing" (23x39).....	23,000
Fromentin, "The Chase" (33x52).....	5900
Fromentin, "The Chief's Rendezvous" (34x52).....	5050
Henner, "Sleeping" (33x39).....	6200
Isabe, "Arrival of the Coach" (60x73).....	11,800
Isabe, "The Tomb of the Knight".....	15,000
Jongkind, "The Seine at the Quai d'Anjou" (46x73).....	2150
Jongkind, "Moonrise on the Canal" (26x40).....	3250
Lepine, "The Harbor" (34x44).....	10,000
Monet, "Icefloes" (59x98).....	53,000
Moreau, "Jacob and the Angel" (255x147).....	1350
Meunier, "Fishermen" (14x24).....	8200
Pissaro, "Boats on the River" (53x81).....	10,600
Roybet, "Poor Play" (54x45).....	15,350
Sisley, "Inundation at Port Marley" (51x61).....	15,000
Sisley, "Moret" (64x90).....	6800
Sisley, "The Road" (38x81).....	11,500
Stevens, "The Widow" (60x48).....	5000
Stevens, "Mute Dialogue" (52x63).....	6200
Thaulow, "The Rivulet in the Field" (65x81).....	2600
Thaulow, "The Seine, Evening" (67x100).....	23,500
Troyon, "The Oakpond" (72x83).....	24,000
Troyon, "Cattle at the Watering-place" (41x55).....	7100
Troyon, "The Valley of the Touques" (58x80).....	39,500
Van Marcke, "Cattle" (67x100).....	2350
Vollon, "Flowers in a Vase" (60x49).....	10,000
Ziem, "Fishing-boats at Venice" (68x105).....	5000
Besnard, "Woman in White Gown," pastel (50x61).....	2050
Dupré, "Horses at the River," pastel (23x47).....	2850
Fantin-Latour, "Ondine," watercolor (50x75).....	9800
L'Hermitte, "The Mowers," drawing (44x63).....	1700
Millet, "The Gleaners," drawing (19x18).....	2250
Millet, "The Sheaves," drawing (15x21).....	1200
Thaulow, "The Pond," pastel (31x23).....	3150
Ziem, "Evening on the Canal," watercolor (20x32).....	

*Collection of Mr. S.—
Hotel Drouot, June 14.*

Boucher, "Surprise of a Nymph" (36x58).....	7500
Boucher, "The Viaduct at Beauvais" (50x61).....	7100
Boucher, "The Mill at Beauvais" (45x59).....	8400
Durer, "Man's Portrait" (dated 1509).....	18,000
Fragonard, "The Sacrifice to the Rose" (53x42).....	9500
Le Moine, "Galatea" (21x168).....	11,300
Murillo, "The Young Shepherd" (56x42).....	29,500
Pater, "Concert in the Park" (46x57).....	7000
Tourmières, "Germain and His Family at the Louvre" (55x69).....	5100

'S. Hertogenbosch, an old Dutch town, near which the ancient castle of Heeswyck was located, was the location where the Heeswyck collection of old portraits and pictures was sold on the 19th of June. There was little of interest in the 165 lots, most of which were only fair; some misattributions were found, notably a so-called Rembrandt, while the cabinet piece in the collection, a choice little river view by William Van de Velde, was captioned Jan van Goyen. The prices of the more important works are also given in francs.

A. Cuyt, "Portrait of a Man" (105x77).....	9200
Jacob Delft, "Two Portraits, Storm van 's Gravesande and His Wife".....	2200
Jacob Delft, "Portrait of Cornelius Tromp" (69x60).....	6600
N. Elias, "Two Portraits" (122x90).....	4800
G. Flinck, "Man's Portrait" (92x74).....	2600
F. Hals, "Old Woman" (32x26).....	2200
C. Ketel, "Brother and Sister" (110x85).....	1750
Miereveldt, "Portrait of a Gentleman" (121x89).....	4000
Rembrandt, "Man's Portrait" (112x80).....	7200
Hercules Sanders, "Two Portraits".....	4750
Teniers, "Man's Portrait" (20x15).....	440
Van Tulp, "Family Group" (180x220).....	3400
Van der Voort, "Burgomaster's Portrait" (214x134).....	6400
Wabbe, "Two Portraits" (114x134).....	11,000
de Crayer, "Meeting of Saint Benoit and Totila, King of the Goths" (280x550).....	12,200
Van Goyen, "River View" (42x54).....	1400

The collection of the late M. Ricardo Herédia, sold on June 20 at Paris, contained many examples that were formerly in the Khalil Bey collection.

Calame, "Swiss Landscape" (15x19).....	955
Chaplin, "The Luncheon" (33x25).....	1900
Delacroix, "A Legend" (26x30).....	3100
Goya, "Young Woman with a Letter" (41x31).....	1350
Ingres, "Sleeping Woman" (105x140).....	2350
Prudhon, "Truth Mounting to Heaven" (round 38).....	2000
H. Ronner, "Dogcart" (18x23).....	400
H. Ten Kate, "In the Inn" (36x50).....	500
Troyon, "Autumn in Fontainebleau" (50x60).....	1800

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Among the prices brought at the sale of a miscellaneous collection on the 23d of June were:

Boudin, "View at Plougastel" (55x89).....	11,500
John Lewis Brown, "Soldiers Crossing a River" (21x16).....	460
Carrière, "Tenderness" (46x55).....	4500
Corot, "Fisherman" (19x27).....	820
Daubigny, "Morning on the Oise" (39x53).....	3500
Daumier, "At the Foot of a Tree" (13x25).....	820
Diaz, "The Forest" (26x19).....	2310
Guillaumin, "The Ponds at Saint-Cheron" (61x74).....	2100
Guillaumin, "Quai Saint-Bernard" (54x74).....	2600
Jongkind, "Rotterdam" (33x25).....	2920
Manet, "The Fishermen" (46x54).....	1050
Monet, "Summer" (74x110).....	6000
Monet, "Wheat in August" (55x73).....	2300
Monticelli, "Messidor" (34x42).....	1310
Pissaro, "The Field" (55x91).....	5100
Pissaro, "A Hamlet by the Hillside" (60x80).....	7150
Ribot, "Before the Church".....	2100
Sisley, "Moret" (60x73).....	10,000

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*Collection Antoine Heller of Vienna.
Hotel Drouot, June 26.*

Berchem, "Shepherds and Their Flocks" (120x114).....	580
Brekelenkamp, "A Visit to the Invalid" (45x63).....	400
Van Goyen, "View of a Dutch City" (50x81).....	1100
Hoogstraaten, "Walk in the Park" (78x110).....	1050
Ph. de Koninck, "Dutch Village" (77x108).....	2000
Van der Meer van Haarlem, "Dutch Canal" (41x73).....	1220
Molenaar, "Village Festival" (85x98).....	2500
Snyders, "The Fruit-seller" (200x240).....	5150
Steen, "Games" (54x50).....	5000
Teniers, "Temptation of Saint Anthony" (45x55).....	10,000
Teniers and de Heem, "Kitchen Interior" (48x62).....	8300
Van de Velde, "Passing the Ford" (51x45).....	1000
Wouwerman, "Scenes of Plunder" (44x63).....	8600

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A sale at Christie's which should yet be mentioned was held on May 5th and consisted of the collection of the late Mrs. Bloomfield Moore. The principal lots were the following:

	Inches.	Price.
A. Achenbach, "The Bumboat" (35x25).....	\$1500	
Rosa Bonheur, "Cattle in a Landscape" (23x21).....	2800	
W. Bougereau, "The Nutgatherers" (63x44).....	3800	
Jules Breton, "Fisher Girl" (20x14).....	1700	
Corot, "Woody Bank of a River" (11x15).....	3600	
Corot, "A Forest Glade" (13x9).....	600	
Decamps, "A Peasant" (9x8).....	5050	
Diaz, "Albanian Lady" (18x11).....	2500	
Jules Dupré, "Le Soir" (17x21).....	2200	
Fortuny, "Arab Guard" (22x18).....	4300	
E. Frère, "Coming Out of School" (35x28).....	1100	
Gérôme, "Interior of a Mosque" (21x18).....	1500	
Gérôme, "Gentleman" (12x9).....	1700	
C. Jacque, "Landscape" (8x13).....	475	
Meissonier, "The Standard Bearer" (14x10).....	13,000	
Millet, "The Sower" (36x23).....	4400	
Munkacsy, "After Dessert" (27x30).....	1400	
Rousseau, "Cottage and Trees" (6x9).....	1500	
Roybet, "The Burgomaster" (13x10).....	1150	
Ary Scheffer, "Hebe" (67x30).....	525	
Schreyer, "The Watering Place" (39x63).....	5000	
Schreyer, "The Bursting Shell" (30x63).....	5050	
Troyon, "Pastoral Landscape" (18x14).....	13,500	
Verboeckhoven, "Ewes and Lambs" (35x54).....	2000	
Ziem, "Canal Scene" (16x26).....	900	
Burne-Jones, "Earth Mother" (17x10).....	1600	
Landseer, "The Prize Calf" (26x10).....	2200	
Lord Leighton, "Whispers" (28x30).....	5500	
Leslie, "Daughters of Eve" (73x38).....	1100	
Millais, "Cuckoo!" (50x39).....	8000	
Millais, "The Stowaway" (45x32).....	3250	
Rossetti, "Proserpina" (30x14).....	1600	
Alma-Tadema, "Portrait of Miss Thackeray" (15x19).....	525	